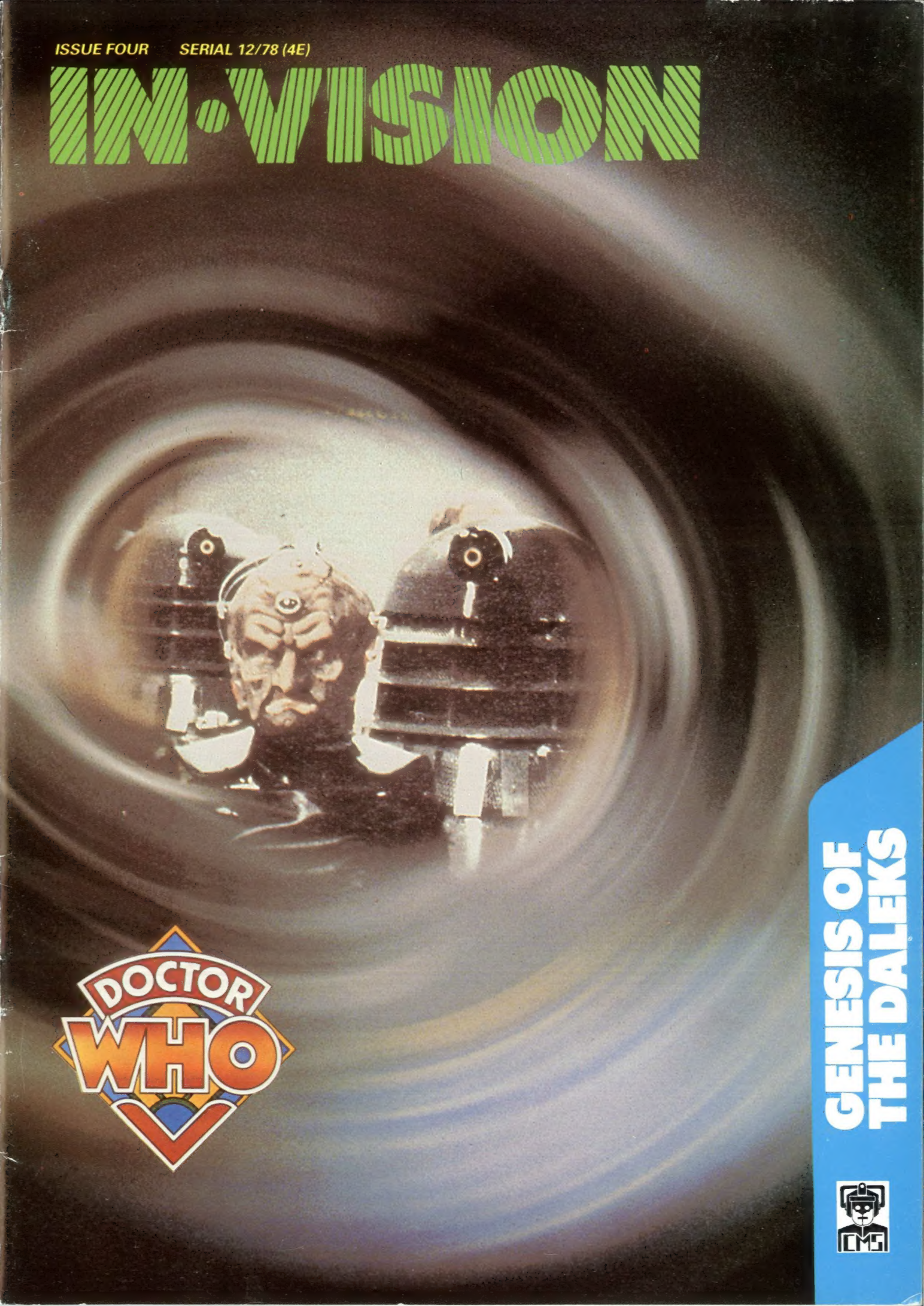
ISSUE FOUR SERIAL 12/78 (4E)

IN-VISION



DOCTOR WHO

GENESIS OF THE DALEKS

My biggest mistake

I think my biggest mistake was to allow the Daleks too much free will too soon, while they were still unstable. The experiments had been going perfectly. I had the entire staff of the Bunker at my disposal, and being so far from the Kaled city, I had total control. All I needed was time. The interference of the Doctor would have had no effect on what I was doing, if only I had had the time.

Gharman and I had been testing the latest modification to the Mark III Travel Machine out in the waste lands. The weaponry worked flawlessly, and I decided it was time to show my creature to the elite, so that they could appreciate fully the brilliance of my work. The Dalek machine would allow our race to survive the mutations which the thousand years of war had brought upon us. They could survive, spread out across the galaxy and conquer other worlds.

The fool Ronson tried to prevent an experiment which would have shown just how efficiently the Dalek can seek out and destroy alien life forms. He stopped the Dalek from exterminating a newly-detained prisoner — the Doctor. I will not tolerate interference.

The survival of our race was all that mattered. One race must survive all others. Our race. And to do this it must dominate. Ruthlessly. The fools in the Kaled government were too blind to see it, our own people... They wanted to stop me, my work. They would have destroyed our race.

It was not my wish to eliminate them, but they had lost their right to survive. I delayed Mogren, and while they dithered I betrayed them to the Thals. Nyder and I travelled secretly to the Thal city and gave them the chemical formula that would weaken the Kaled dome's protective shell. Their last great war rocket was then able to penetrate it, and destroy the Kaleds.

But the Thals had won nothing. I sent my Daleks to their city to exterminate them as they celebrated victory.

But back in the Bunker, treachery awaited me. Nyder uncovered Gharman as the leader of a plot to usurp me. I had already killed Ronson, and we tricked Gharman into betraying his colleagues. I was prepared for them to make their move.

The return of the Doctor gave me an opportunity to wrest from him the knowledge he had of the future of the Daleks. I knw they would survive, but with his knowledge I could make them truly invincible. He was reluctant to speak, but the suffering of his friends quickly persuaded him to change his mind.

When we had concluded the interview, I tried to persuade the Doctor of the merit of my plans, but his simple mind could not understand that the survival of the Daleks would ultimately bring peace to the universe. The imbecile attempted to make me destroy my Daleks, but Nyder prevented him.

THE rebels' ultimatum arrived at last, and I proposed a meeting to put our opposing cases to the vote. The cowards would listen to a thousand viewpoints and try to satisfy them all. They never guessed my true motivation. I had already signed the death warrants for those who dared to oppose me.

The meeting was short, those who were loyal came to my side, the others the Daleks exterminated, assuming control of the security of the Bunker. And of their destiny. But despite my Daleks' efforts, the Doctor had escaped, and damaged the incubator section. He also destroyed the tape of our interview. It is of no importance. The Daleks may suffer set-backs, but they will never be defeated utterly.

Then the ultimate triumph. My creatures began to exert their independence. They started their own production lines, destroyed the remaining Kaleds. They even exterminated Nyder as he made to obey me rather than them. I saw then only the destruction and rebellion, but it was the final proof that the Daleks above all others will outlive and destroy their enemies,

They even attempted to exterminate me, but they failed as they were bound to. They cannot destroy their own creator. They are fashioned in my image. And we will go on. I, Davros. And my Daleks. □

Keith Parsons

Cover design: Iris Stork

Tel Tale

GENESIS was a rebirth for the famous *Doctor Who* monsters, as TERRY NATION told JOHN PEEL for IN•VISION. Additional research by Jeremy Bentham

THE brief but sharp exchange of words between Terry Nation's agent Roger Hancock and the BBC over the 'unlicensed' use of the Daleks in the 1972 story DAY OF THE DALEKS (serial KKK) had resulted in a joint agreement to 'go for gold' again with the popular monsters. This agreement was on the understanding that Terry Nation would get first refusal on all future Dalek storylines, and that BBC Enterprises would push the Daleks fifty-fifty with **Doctor Who** on all promotions over the next few years.

During this time the toy company Louis Marx reissued some of their old Dalek toys, most notably the 'tricky-action' and friction-drive models. This time however they were manufactured in red and yellow plastic instead of their Sixties metallic grey.

Daleks also dominated the 1975 Weetabix promotion of **Doctor Who** stand-up cardboard figures, part of the media exposure which helped to launch Tom Baker in the title role. One of Terry Nation's own ex-film Daleks went on television in a fifteen second advertisement for the breakfast cereal. Other ventures included a 'War of the Daleks' game to complement the 'Doctor Who Game of Time and Space' (essentially they were both the same game, but packaged differently), the stage play *Seven Keys to Doomsday*, and Doctor Who/Dalek dry transfers, jigsaws, annuals. And to Nation's absolute amazement, Wall's Ice Cream decided to produce a Dalek ice lolly.

In most of these cases Terry Nation merely rubberstamped the deal and collected his royalties, which together with his freelance writing were netting him, according to one London evening newspaper, an annual income of around £40,000.

But Terry Nation did admit that he found his role in life as an author somewhat difficult, despite his self-imposed discipline of sitting at a typewriter from 8.30 to 6.00 each day. "I never find writing easy," he stated. "Some days I sit here and nothing happens. Then I have a terrible attack of guilt and sit and stare at the page.

"I try and set myself into an adventure situation, always coming out as an heroic figure. I suppose if there's one recurring theme in all of my writing, it is the man alone. I seem to write a lot about lone, persecuted figures, mainly I suspect because I was alone a lot as a child.

"The one recurring dream I have, once or twice a year it comes to me, is that I'm driving a car very quickly and the windscreen is a bit murky. The sun comes on to it and it becomes totally opaque. I'm still hurtling forward at incredible speed and there's nothing I can see or do and I can't stop the car. That's my recurrent nightmare, and it's very simply solved by psychologists who say you're heading for your future. But you don't know what your future is. However much you plead with somebody to save you from this situation, everybody you turn to turns out to be one of 'Them'. And there's nobody left. You are the lone guy.

"The Daleks are all of 'Them' and they represent for so many people so many different things, but they all see them as government, as officialdom, as that unhearing, unthinking, blanked-out face of authority that will destroy you because it wants to destroy you. I believe in that now; I've directed them more in that way over the years."

WE spoke to Terry Nation in March 1988, and asked him how GENESIS OF THE DALEKS fitted into his personal vision of the future, as well as the already-established Dalek mythology.

"I tried very hard throughout to make GENESIS OF THE DALEKS fit with what had gone before, to adjust and change where I could but not to step on too many traditions. But obviously everything I knew about the Daleks was already there, and it is much easier to look back. If you look at a formed adult human being now and talk to him you can find out something about his past and his childhood. So I was working from the 'complete version' and working backwards for how they *might* have begun.

"Later, after the first Dalek story (which was the 'take the money and fly like a thief' one), I began to see some influences in it. By that time I had convinced myself perhaps that they were closer to Nazis than any other political group I could think of. But it worked terribly well for them. I grew up during the war and was aware of the Nazis and their totalitarian state. The Germans seemed to have got totalitarianism into a perfect style by that time.

"If you look at GENESIS OF THE DALEKS, the uniforms, the Elite — all those things — seem to have echoes of what the Nazi regime was like. I was tremendously influenced by that. I would have said that was in the script, but I won't swear to it. So many things change from the moment I put them on the typewriter to the moment they're on the screen. But the Elite was mine, and the general idea was — I believe — mine.

"Am I glorifying evil in a way? No, certainly I would have avoided that absolutely. I did try to show them always in the worst possible light — I did destroy virtually all of the Nazi elements there. Remember, there were good guys in that picture too! I think it was a very moral tale.

"I do believe that under certain circumstances people, indeed entire races, can be perverted from their original intentions. The burning of Dresden for instance was just a war-whoop of victory for the British and Americans; it was in some way showing 'we are the winners, and we will show you just how violently conquerable you are.' I think that was a perversion, it was something that should never have happened.

"GENESIS OF THE DALEKS *was* a highly moral tale. It was always intended to be a kind of anti-war piece — an anti-political piece, and certainly anti-totalitarianism. Trust no-one, especially governments!

THE Time Lord mission was the production team's. I was never in on the Time Lords. That was the link situation. We had the Time Ring because I figured 'How the hell do we get them out?' So we had to give them something. And it's always good to have lost something. If you go back to that very first block of episodes, they had lost the Fluid Link and had to go back into the Dalek city to get it. That same kind of device worked.

"Every time I did a story they would tell me what their overall look was, and what episodes they were coming from — what had been going on. By then they were heavily into the Time Lord stuff, which was something I didn't like. It seemed to me to take authority away from the Doctor.

"In GENESIS OF THE DALEKS we had so many good elements going — we almost overloaded ourselves with elements. We had two different cities, we had two different races of people, we had highly complex political manoeuvring going on. And within all of this we had the Daleks developing. It was a complex story, with a lot of story to tell. It could have gone on for another four episodes in fact.

"It's always been one of my favourites because it stayed very true to the script. I had demanded tremendous things of the production — like the rocket ship the Thals were building, and standing on the top of the rocket ship with that dizzying view downwards. I think the producer gave me almost everything I asked for in that show. "When I actually sit at the typewriter I see the pictures in front of me, and those pictures were fairly well realised by the time I saw it on the screen — when they'd come out of my head. Never do they come out looking identical to the ones I saw. But that time they came out fairly fully realised. I think the production was brilliant on that show — they did wonderful things." □

This Week Page 6

In the same week that his latest *Dr Who* story ends (Saturday BBC1), writer **Terry Nation** (*below*, with Daleks) has a new series, *Survivors* (Wednesday BBC1), beginning. 'But they're two very different series,' insists Nation, who talks to Chris Dunkley in our feature. '*Survivors* has its roots in the future, as it were, but it's not science-fiction. It's not going into the realms of the impossible; it's skating very close to the possible.'

Menace . . . ? Terry Nation with his friends the Daleks – the terrors of a million Saturday tea-times. He's the Welsh Guest in Woman's Hour *from Cardiff: 1.45 (MW)*

Analysis by ANDREW MARTIN

Opposite: Tom Baker finds himself eye-to-eye with a Dalek creature

Whatever happened to ..?

FROM the moment its title is revealed, GENESIS OF THE DALEKS, with its portentious Biblical overtones, promises to be something unusual. By 1975 the early days of **Doctor Who** were receiving a fair amount of attention in the aftermath of the tenth anniversary of the programme. Many regular viewers now had well-thumbed copies of the *Radio Times Tenth Anniversary Special* and an ever-expanding range of Target novelisations was available. Also, television had shown the 1960s Amicus Dalek films.

With this new awareness of the programme's past, and the virtual impossibility of repeating old stories (then being junked by the BBC Film and Videotape Library for that very reason) it is not altogether surprising that Terry Nation wrote a story for the Daleks at this time which performed

Martin Proctor

the function of an 'old' story — partly as a chance to invoke some popular ghosts.

The 'origin storyline' was itself very familiar to anyone brought up as much on American DC and Marvel comic books as on **Doctor Who.** In 1963 the self-contained story of THE DALEKS (serial B) had been based around contemporary traumas about nuclear war. By the mid Seventies such issues had faded from the popular consciousness somewhat. But there was a renewed interest in the Second World War, represented on television by such series as **Colditz** and **The World at War.**

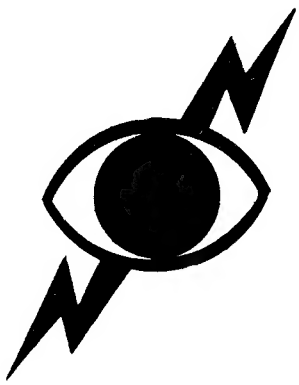
GENESIS OF THE DALEKS had an element of its plot culled from events toward the end of the Hitler regime, with a select elite surviving a war in an underground bunker. The events of the story overall are a collection of metaphors for various aspects of the 1939-45 war, although the warfare we see is more reminiscent of the 1914-18 strife. Given the sources, it is perhaps not surprising that the first episode in many ways parallels the opening episode of THE WAR GAMES (serial ZZ), also directed by David Maloney. What is conspicuously absent, given the set-up in THE DALEKS is any evidence of nuclear war. The Daleks themselves are stated to be chemical-induced mutations, rather than the end result of prolonged exposure to radiation.

Throughout the story the Doctor himself is decidedly unassertive. He is put on Skaro by the Time Lords, and is carried along by events, never really the master of his fate. Captured twice in the first episode, he goes on to convey *Ronson*'s fears to the city councillors. His own lack the necessary authority. However, he is still unable to have Davros's research halted. He rescues Sarah, but is captured again. Then he is unable to prevent the Thals from destroying the Kaled dome. When he does get back to the Bunker (where the action is) he is forced to give the secrets of the Daleks' future to Davros.

It is not until all other attempts have failed that he tries to act decisively and blow up the incubation chambers — only to discover that he is morally incapable of doing so. Sarah compares the Daleks to a virus, but the Doctor knows they are an intelligent species, the genetic legacy of the Kaleds. Committing genocide would make him as bad as the Daleks, in a sense he will *become* a Dalek. Curiously, the Doctor does not denounce the Time Lords, the irony being that having been exiled to Earth for interferring in the affairs of other planets and races, when the Time Lords command the Doctor to do just that he cannot obey.

GENESIS OF THE DALEKS is unusual in having no real heroes. There are, as Terry Nation says (see *Tel Tale*) "good guys" but Gharman and his fellow rebels are weak and indecisive, they are doomed ultimately by their fear of Davros. Ronson has a certain naive nobility, motivated by duty, and risks his life to save the Doctor and Harry. Ironically he becomes the first victim of the Daleks in their place. General Ravon and the 'Kaled Leader' show traces of decency, but this is matched by the casual brutality which the war of attrition has instilled in all the inhabitants of Skaro.

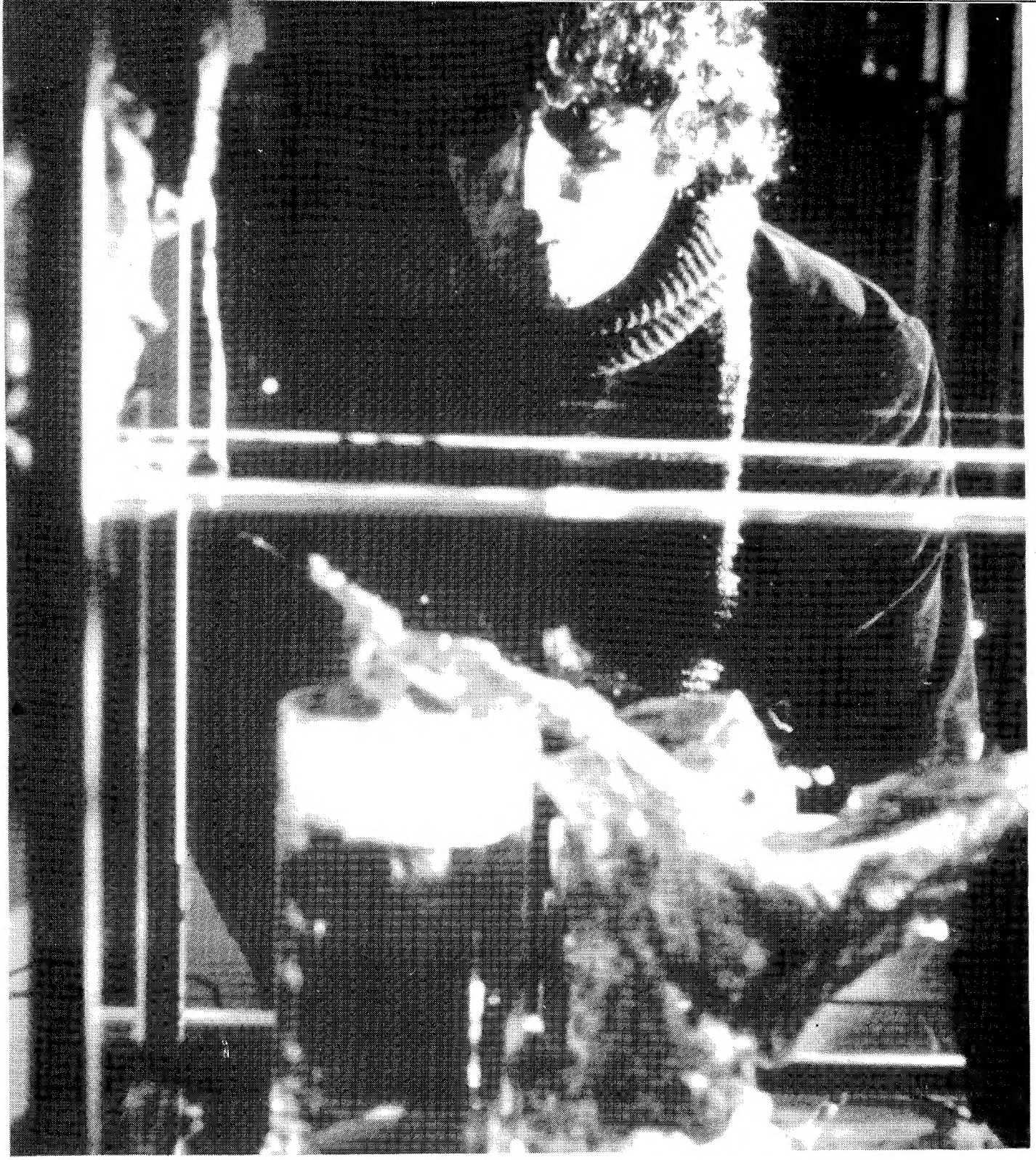
The portrayal of the Kaleds (Dals/Daleks) is faithful to their description by the Thals in THE



DALEKS as teachers and philosophers. It is they who have a scientific unit they who devise a machine to house their mutated descendents, and they who invent both a dome capable of resisting Thal attack and a substance to counter that resistance.

In contrast, the "once famous warrior race of Thals" are brutish thugs. The crude inference is that they are the Russians to the Kaleds' Germans. Most of the Thals seem more than happy to shoot people, expose them to distronic toxaemia or fry them in the exhaust fumes of a rocket. Bettan is a startling exception to the general trend of her race. She is softly spoken and shows concern for the Doctor when he believes Harry and Sarah to have been killed in the rocket attack. We learn nothing of her part in the war, but she is fully capable of leading the raiding party into the Kaled Bunker.

Given the established history of the planet, the muto Sevrin seems to be the ascendant of the later



pacifist Thals. He is portrayed as gentle and caring, helping Sarah while his fellow mutos follow the example of their 'norm' oppressors in disliking the unlike. He is almost the token sympathetic character in the story, mostly acting as a foil to Sarah and Bettan.

With this dearth of strong hero figures and the Doctor dithering about his mission, centre stage is left clear for the villains, Nyder and Davros. Nyder is an amalgam of the various Hitlerian side-kicks. He is not clever, displays cowardice and even mistrusts his revered leader on occasion. But he can be coldly efficient, often sadistic, and is capable of sufficient guile to convince the plodding Gharman that he is also against Davros.

WE are shown Davros the politician, the megalomaniac schemer. He never expresses self-pity or refers to his physical condition, yet because of it his will to survive and to 'perpetuate himself in his machines' is paramount. As the Doctor says, "He works without conscience, without soul, without pity. And his creatures are equally devoid of these faculties." Indeed, as a scientist Davros has no morality beyond expediency. He plays God, creating with his genetic engineering of Kaled into Dalek, and destroying with his extermination of the whole of his own race.

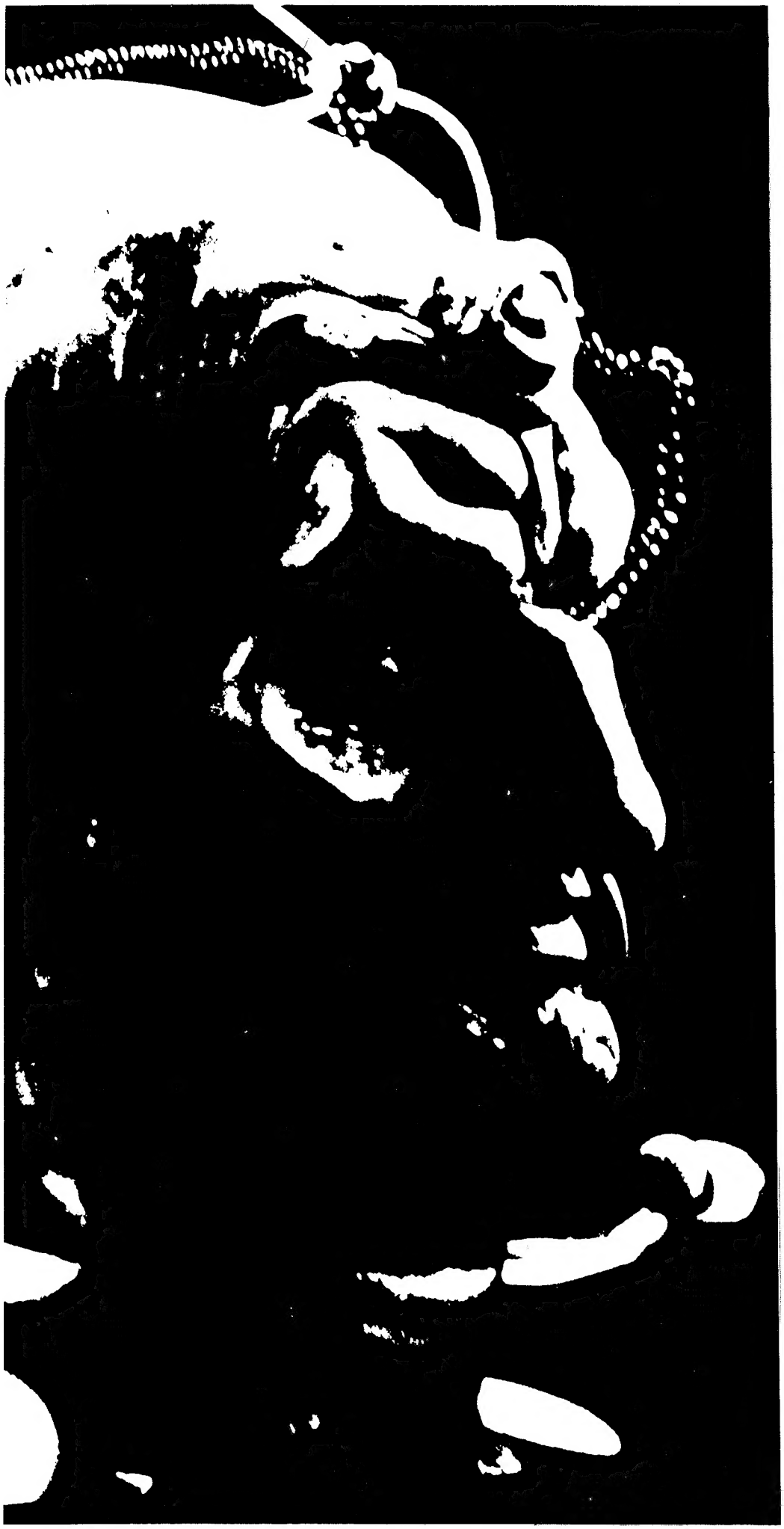
He plans to gain immortality through the Daleks, *his* immortality not that of the Kaled race as he has told his fellow scientists. To ensure that morality he even plunders the Doctor's knowledge in order to shape the future.

Challenged by the Doctor as to whether he would, hypothetically, destroy all life with a deadly virus Davros exhalts: "Yes, I would do it. That power would set me up among the gods — and through the Daleks I shall have that power!" But the Doctor graphically demonstrates that, for all his deistic ambitions, Davros is physically vulnerable. The flick of a switch is enough to kill him. For all Nyder's chilling dismissal of the mutos as "the scarred relics of ourselves" that is precisely what Davros has become. Davros is finally proved to be more of a Baron Frankenstein than a god when his creations decide they have no further need of him.

In the end the Doctor's presence on Skaro has little effect on the course of events. This is not surprising as the Daleks have to survive (of course), although it might have been an ideal way for Terry Nation to destroy *his* creations once and for all. The Doctor's only gains are personal ones, in redefining his moral beliefs.

As he confronted his own fear in PLANET OF THE SPIDERS (serial ZZZ), here he literally has the fate of his arch enemies in his hands — and finds that he cannot contemplate a universe without them. It is, after all, in Davros that the original evil lies. Gharman concurs with one of the Time Lords' options that the Daleks development could be allowed to progress naturally rather than mould them into aggressive conquerors. But events move too quickly for the subtler alternatives.

The development of the Daleks can be seen as a metaphor for the Nazi 'final solution', the emphasis shifting from the victims to the instruments of destruction. As the Time Lords foresaw, faced with the Daleks all other life forms become the outcasts — Jews in the Third Reich, Communists rooted out by McCarthy, Mutos expelled by the Kaleds. □



Now

GENESIS OF THE DALEKS was the big story of the twelfth season. It boasted six episodes, a complex plot set against the closing stages of a thousand-year war, a plethora of well-defined characters caught up in the inexorable politics of their predicament, and the Daleks. Not only the Daleks, either — but the creation of the Daleks, by their surrogate father, Davros.

It would have been easy for such a story simply to pick up on the established roots of the Daleks' history, and retell a story that every viewer has already derived a version of from their (greater or lesser) knowledge of the Daleks both within Doctor Who and from other sources. In the Sixties TV21 and The Dalek Pocketbook had told the story of Yarvelling and Zolfian discovering the first Dalek in the ruins of the Dal city on Skaro. And only eighteen months before GENESIS OF THE DALEKS was aired the *Radio Times Tenth Anniversary Doctor Who Special* featured a short story written by Terry Nation entitled 'We are the Daleks' which suggested an extension to their history.

That GENESIS OF THE DALEKS appeared to shatter that history is not really important given that the plot is so strong - well able to survive as a story in its own right. That it sustains six episodes, of which the Daleks appear only in the fourth and in the last for any length of time and the Doctor spends most of his time on the side lines is witness to this. (For Terry Nation's version of the Dalek history see *The Dalek Project.*)

So this was a new kind of Dalek story. Yet there were also elements from the past, Terry Nation's thumb-print is still discernable. The TARDIS is not present, so instead of the travellers being separated from it, they are parted from its replacement — the Time Ring, their 'lifeline'. The Time Ring itself is a descendent of the Travel Dials of Nation's 1964 story THE KEYS OF MARINUS (serial E), and a forerunner of the *Blake's 7* teleport bracelets. And it is handed over to the Doctor by a Time Lord of the old school. Even Davros is reminiscent of an earlier Nation character, the crippled scientist Dortmun from THE DALEK INVASION OF EARTH (serial K).

Whether consciously derived from earlier characters or not, it is undoubtedly Davros who holds the plot together. Although he does not appear until the end of the first episode, and is not seen properly until half way through the second, his presence is felt throughout. Nyder dismisses the Doctor's story of his origins in Davros's name: "Either Davros is wrong or you are lying". The Doctor tactfully comments that he isn't lying, but Nyder prefers to trust his master: "Davros is never wrong about anything." The Doctor's observation that therefore "he must be extraordinary" ensures that the audience is now waiting for Davros's inevitable appearance with considerable anticipation.

The only problem with the force and presence of Davros is that the other characters pale by comparison. They are all strong, but like Mogren, they are dwarfed by the force of character and the political dealing and acumen of Davros. He is a cripple, a small and apparently insignificant person who we should pity. But instead his appearance is frightening and forceful.

Like Hitler, Davros is all-too horribly charismatic. The other characters are strong — Ronson, Ghar-

Review by JUSTIN RICHARDS

we can begin

man, Mogren — but they are all afraid of Davros, and we can tell from the start that he is more than a match for them. One of the strengths of the story is that it relies not on the audience wondering who will win the political intrigues, but keeps us guessing what Davros will do next. Just when we think he has gone as far as he possibly can, he breaks new ground — betraying his own race to the Thals, then wiping out the Thals in mock outrage. While most of the characters are hardened into unpleasantness through the necessities of war (Ravon and Gharman in particular), Davros revels in the carnage and destruction. Watching the Kaled dome burn, and ordering his Daleks into battle to retaliate he is completely in his element.

In fact the only person who comes close to Davros in terms of sadistic wallowing is Nyder (even the Thal politician spares the Doctor from punishment and expresses surprise at Davros's betrayal of the Kaleds). But again this detracts from the character as much as it enhances it. Nyder comes over as something of a stooge — even Peter Miles has been quoted as saying that he felt the revolution against Davros should have come from Nyder, presumably he felt the role needed a little more variety.

ALL this is not to say that the acting is poor any more than it suggests faults in the script. Both are sound, but straining under the weight of so believable and horrifying a character as Davros. While Michael Wisher's performance is outstanding, Peter Miles and Dennis Chinnery cope more than adequately with the opposing roles of Nyder and Gharman, while Stephen Yardley brings sympathy to the muto Sevrin, and James Garbutt deserves mention as the nervous but conscientious Ronson. The younger members of the cast (Guy Siner as General Ravon, Richard Reeves as the Kaled leader, and Harriet Philpin as Bettan) are also worth watching, although they occasionally suffer from a stage-conscious uncertainty about what to do with their hands.

This is not a problem for Michael Wisher as Davros. He has only one hand, which is often the focus of attention as it tembles towards a switch, or taps a dead rhythm on the console. Michael Wisher is deprived of the chance to act with his face, but his vocal performance and body language more than make up for it. That he is able to act so comfortably (apparently) despite his mask is a tribute to its designer, John Friedlander, and to the make-up team responsible for blending it to Wisher's face, in particular his mouth. The whole effect is totally convincing. It is horrifyingly death-like.

And if Davros's death's-head is that of Hitler, the costume designs leave us in little doubt as to the historical templates of his entourage. The black uniforms, the jackboots, the arm-bands all betray the Nazi influence. Nyder even wears an Iron Cross at his throat (some of the time — see *Production*). As to the opposition, the Thals uniforms are an agglomeration of second world war Russian and American (barring the radiation suits). But to take the allusion too far would be a mistake. Certainly the trappings are there — the background to the story is firmly rooted in a historical precedent. But it is not overplayed. The costumes speak of the past, but the sets of an alien future. The effect is both to remind us of possibility of what we are watching, literally to bring it home to us, and to act as a shorthand for the scenario. For example, when Nyder says, in reference to the banishment of the mutos, "We must keep the Kaled race pure", our interpretation of those words, and how Nyder believes the philosophy should be implemented, is coloured by our own knowledge of the historical precedent. It enhances and interprets, but is never overstressed. It never detracts or confuses the issues.

But while the costumes speak, simplistically, of the past and the sets of the future, the marriage of these two key design elements is near perfect. Davros's eye (from visual effects and make-up) is echoed in the design of the Special Unit troopers' arm bands, and in the set designs (Davros' safe is in the iris of the motif). It even appears on headed notepaper in the Bunker. It is a simple, but striking design. This is perhaps odd, since the sets for the most part are bare and functional, effective in their harsh reflective flats and the bland pastal corridors of the Thal city. They are the perfect backdrop for the drama and tension of the story. And a nightmare to light and shoot.

Actually, the lighting brings the sets out well. They are well-defined, but not sharp — there are still shadows and grey areas. The silhouette of a Dalek against a bare wall is starkly effective on several occasions. But there are times when the lighting is not subtle enough — the green filter for the gas attack is a little obvious, while the change from film to studio and back is very apparent.

Apart from the lighting, the blend of film and video is good. The location work (which makes up a substantial part of the first episode) sets the standard for the video and for the filmed studio work (the Thal rocket silo). The camera work in all three helps to give us an impression of the scale of the story: the slow motion deaths of the gunned-down troops in the opening sequence, the more restricted studio video sequences, and the clever angles to make the rocket appear so impressive.

The visual effects work throughout is impressive, with a few notable exceptions. Davros's mask is a triumph of the sculpters' art, while the Dalek rays and the Thal rocket are also well-achieved. The model work is also competent, from the domes to the Dalek creature props. The only disappointment is the collection of oyster-like creatures discarded from one of Davros's earlier experiments. They look false and silly, no matter how good the lighting and the camera-work. This is even more of a pity since the earlier glimpse of Davros's initial work is disgustingly intriguing, lumbering past the grill to the ventilation duct with a nasty squelching sound.

Even the sound effects add a lot to the production. In particular the horrible sounds of the Dalek creatures as they bubble and squeak, but also the explosions, gunfire from both sides (and the Daleks) as well as the more obvious effects of the Dalek voices all build up a background layer of detail which settles over the production, enhancing without intruding. We expect it, and it is there. This is of course the main job of special sounds like these. The incidental music, on the other hand, runs a greater risk of becoming intrusive - especially Dudley Simpson's strident doom-laden score. To its credit though, the music does not distract. It is loud when the action is most furious, heightening the awareness rather than drawing attention to it too obviously. The Dalek theme suits their metallic inexorability (in the same way as the more impressive theme from THE EVIL OF THE DALEKS, serial LL, did). And Simpson can be quieter when he needs to be — the ending of the story is lightened, the disappointment of failure (?) mitigated by the softer score counterpointing the Doctor's closing speech.

All this is the art of the director — blending the best efforts of all the people involved in the production, and adding a little magic of his own. David Maloney has added some things quite blatently to achieve the results he wants. The opening sequence encapsulates the situation and sets the tone for the rest of the story. Presumably Maloney changed it to achieve just this effect (see Production). Certainly Philip Hinchliffe is right to praise Maloney for making the best out of what he is given, there are examples throughout the serial.

DAVROS is a perfect combination of make-up, costume, visual effects, sound and acting. But almost every scene has a similar pedigree. For example, the Daleks' attack on the Thal dome is perfectly framed as Bettan sits in the trenches, watching the Doctor disappear into the night. In the background we can hear the sounds of the battle — the Dalek cries of "Exterminate!" and the screams of the dying — and we can see the reflection of the fires in the night sky. Then, as Bettan hides in the shadows, a Dalek glides past, silhouetted against the reddened skyline, towering above both Bettan and the camera. It pauses for a moment, surveys the set, and (thankfully) moves on.

This scene is typical of the story in that is expresses very quickly, and with few props, the scale of events. A single Dalek and a frightened girl stand in for the carnage in the Thal city in the same way as the few dying soldiers at the opening of the story represent a thousand years of bloody war. The illusion is sustained by a large (but not that large) cast, and clever use of small vehicles, weapons, and other props.

It is all enough to give the right illusion, for most of the time. There are slips — the two domes are rather close to each other for a nuclear war, and the Kaleds in particular seem to be able to get across to the Thal dome, infiltrate the Doctor and Harry with no trouble at all, and be back home in time to get bombed in the next episode. Similarly, it is the work of a moment it seems for the Doctor to extricate himself from the cave near the Bunker and make an appointment to see the top Kaled politicians.

But this is a minor quibble. Terry Nation has said that in this story the production team reached a peak they had not managed for a long time (see *Tel Tale*) in telling a Dalek story. Even more remarkable that it was achieved with only three working Daleks. The illusion is (except for a couple of odd occasions) total, and any flaws there might be are swept past in the intricate flow of the plot and the conviction of the actors. Perhaps more than anything else, the endurance of the character of Davros, and the two repeats of the story (to say nothing of the BBC Enterprises record) demonstrate that not only the viewing public but also the informed programme makers knew they were on to a winner with this one. □

THE DALEKS
"DR. WHO"
WHAT IS IT?
DO YOU NOT REMEMBER? THE WAR MACHINE... INVENTED BEFORE THE EXPLOSION...
YOU ARE RIGHT, YARVELLING... BUT I DON'T UNDERSTAND...
THE STRANGE MACHINE CAME NEARER...
WHO ARE YOU? SPEAK!
NO! HE DESIGNED THE MACHINE... THE BOMB MADE ME
I WAS WAR LORD OF THE DALEKS... PLEASE EXPLAIN.
RADIATION CAUSED GREAT CHANGE... I AM A MUTATION. YOU WOULD DIE FROM THE SHOCK IF YOU SAW ME
I FEARED THIS WOULD HAPPEN. I FOUND EVIDENCE OF THIS ON OUR WAY FROM DARREN.
WE ARE DALEKS... YARVELLING DESIGNED YOU.
THERE ARE MANY MORE OF US. YOU MUST BUILD MORE MACHINES. DALEKS WILL RULE THE UNIVERSE!
BUT WE HALE THE SICKNESS... WE ARE DOOMED.
THEN YOU MUST HURRY... BUILD MACHINES BEFORE YOU DIE! WE CANNOT... WE ARE ALL BRAIN.
YARVELLING, THE DALEKS WILL BE GREAT ONCE MORE... WE WILL NOT SEE IT, FOR WE ARE FINISHED.
DALEKS WILL ACHIEVE ALL OUR AMBITIONS. WE MUST WORK, YARVELLING... WORK TO SUPPLY POWER AND MOVEMENT TO PROTECT THE MUTATIONS... POWER OF A DEGREE NEVER KNOWN BEFORE.
ZOLFIAN AND YARVELLING FOUGHT AGAINST TIME... THEY REBUILT THE WAR-FACTORY.
THE EMPEROR'S MACHINE WAS COMPLETED... THEN THE LAST OF THE OLD DALEKS DIED.
FINISHED.

TV CENTURY 21 February 6 1965

GENESIS OF THE DALEKS provoked much comment on its implications for continuity. A forthcoming book written by JOHN PEEL and TERRY NATION makes clear the links with the past as IN•VISION can reveal, in this exclusive preview of *The Official Doctor Who and the Daleks Book.*

THE home world of the Daleks was the planet Skaro. It is the twelfth planet of a solar system not too far from the Earth. This small world has a single continental body, which covers just over a third of the surface. Small islands and chains of islands dot the rest of the world, allowing some strange forms of life to proliferate in isolation there. The humanoid race of the planet evolved on the main continent, however, and after the normal rise to the rudiments of civilisation, the race split into two separate groups.

Across the rough centre of the single continent is a large range of mountains, the Drammankin Range — no real barrier to a technological people, but to the stone-age tribes of Skaro, virtually impassable. For whatever reasons — long lost in those legendary days — the humanoids of Skaro split, and one faction undertook the long and dangerous trek across the mountains to be on their own on the farther end of the continent. The two groups then grew over the next thousand years in relative isolation, each knowing of the other, but having no contact whatsoever.

The tribes to the west became known as the Thals. Those to the east were initially known as the Dals. They decided, after the move, to change their tribal named so that it was dissimilar to that of the Thals. They decided to name themselves after the first letter of their joint alphabet, Kaled. Naturally, the Thals resisted calling them this for as long as possible, since they realized that the Dals were trying to less-than-subtly assert their primacy. Each moved on through farming and agriculture until they had built their first cities, and then began the rise to technology. Thal histories traced back almost half a million years between the prehistory of the race and the war that almost destroyed the planet. Contacts between the two races were not frequent, and the Kaleds disliked even those. Their legends told of their crossing the mountains to escape persecution, and they resented the Thals for what their ancestors were rumoured to have done. The Thals, on the other hand, had legends that the Kaleds had disagreed with the tribal policies, and when they were out-numbered and outvoted, had left to form their own community where they could do as they pleased. They were therefore quite ready to accept the Kaleds back to union — though, rather naturally, only when the Kaleds admitted that the Thals were in the right.

Both sides grew apart emotionally and intellectually even as they grew closer geographically and technologically. Neither side could allow one to have a superiority over the other, afraid that in such a case they would be over-run by their foes. Accordingly, as each side developed atomic power, missiles, and poison gas, the other side seemed to have gained the same knowledge at roughly the same time. Espionage was rife, since it was impossible to tell Thals from Kaleds in any but ideological ways. As the technological advances continued, mutual suspicions became worse, and the poor state of political harmony between the two peoples broke down even further, until an all-out war seemed inevitable.

It was at this point that a Kaled scientist came to prominence. His name was Davros, and he was considered perhaps the foremost intellect of the millennium. His grip of cybernetics, micro-surgery and genetic engineering seemed unequalled. His work on grafting mechanical and biological units together was certainly the work of genius. His dedication to research was unparallelled, but he was certainly rumoured to be rather too intense and obsessed. Nonetheless, the Kaled leadership could not afford to ignore his brilliance, since his new methods promised ways of gaining superiority over the Thals. Accordingly, he had to be kept isolated from spying activities, and allowed to work at his own pace, within the company of similar-minded scientists.

The Kaled government, therefore, determined to create a bunker, hidden from their own people — and, hopefully, safe from the Thals. The main Kaled capital lay on the plains below the mountain range, in the centre of a large forest, but the bunker was built further north, closer to the sea. Here, the mountains were lower, but the bedrock was solid. The government had decided that the bunker could double as a point of safety for themselves, should the city be the target of a Thal

The Dale

attack. The lower levels, running like warrens in the solid rock, became the province of the scientific corps, while the upper levels were to be the new home of the government.

The bunker was actually a well-kept secret, despite the spies for the Thals that attempted to ferret out what was transpiring there. The Thal government, worried that the Kaleds might be making advances undreamed of, redoubled their efforts to penetrate the bunker. In the meantime, they began construction of a similar one of their own, an equally well-kept secret. They had a rough idea of where the Kaled emplacement was, and their own bunker, rather ironically, was merely a few miles away over the small range of mountains.

ONE Thal operative finally managed to get into the Kaled bunker. Once inside, he realised just how efficiently the Kaled war effort was proceding, and he soon understood that the frontiers of science and technology were being pushed back at a terrific rate by Davros. The bitter, obsessed man was working hard, pushing hard, and firing up his staff with both resentment against his moods and respect for his incredible intellect. Davros had originated genetic research aimed at taking some of the aquatic creatures that abounded in the seas of Skaro and adapting them to carry explosives at Thal targets. He had augmented their intelligence, given them new senses, and heightened their endurance. They would be formidable weapons should the war occur. He had pioneered work in cybernetics, replacing defective or destroyed body parts with mechanical and electronic equivalents — most of which were superior to their natural counterparts. He had even begun work on laser technology, using ruby crystals to generate beams of terrifying potential.

The spy knew that should Davros continue, the Thals would undoubtedly be swiftly outclassed in the impending combat. He therefore sabotaged one of Davros's experiments, which exploded while the scientist was operating on it. The head of Security apprehended the agent, and using their sophisticated mind-ripping techniques, soon obtained a filmed confession of guilt, and the fact that the man was an agent of the Thal government. This was the final spark that flamed the war. The Kaleds were furious over the infiltration, and the assassination attempt; the Thals were embarrassed over the discovery and destruction of their agent, and desperately afraid of the final messages that he had sent, indicating that the Kaleds were ahead of them in weaponry and research. Each side attacked the other almost simultaneously, using their latest weapons — the neutron bombs.

The capital cities of both sides were struck, and instantly rendered lifeless. The terrific heat from the explosion melted buildings in the centres of the cities, yet left the outer suburbs standing. The forest by the Kaled capital perished and petrified in the indescribable blast. All living creatures were slain for almost a hundred miles about. As the clouds cleared, destruction and death were all about both cities. Neither side had won the first engagement, and both had utilised their only neutron bombs in the effort.

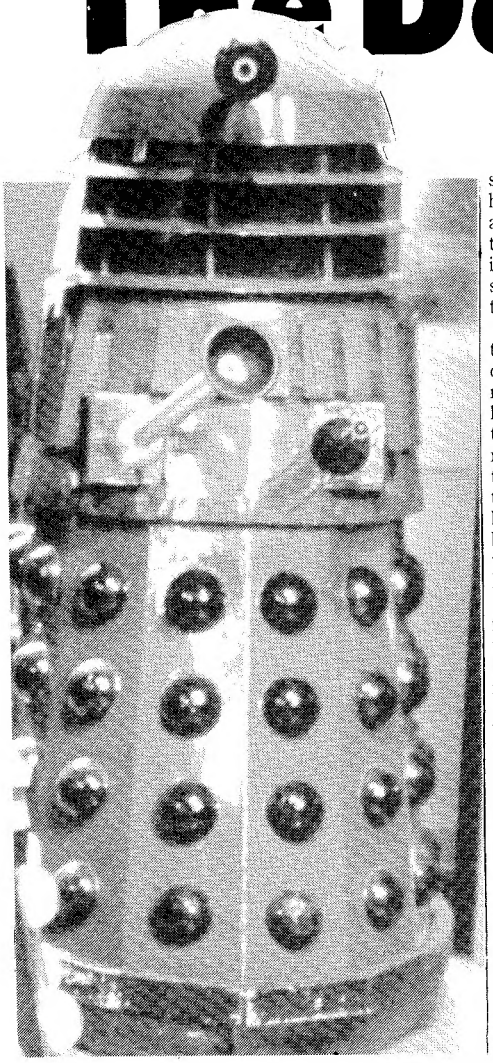
The Governments of both sides had retreated to their respective bunkers, where they could be safe for the time being. Both sides possessed a small amount of atomic weapons, but both sides had also evolved the defence to this in the form of shielding that was raised above the bunkers. This resulted in two domes being formed, into which numerous refugees from the rest of the countries fled.

Shanty-town dwellings sprang up, and both sides continued to wage the unwinnable war. Eventually, even the atomic weapons were finished, and the two sides continued to fight using tanks, machine guns, poison gas and anything else they could. Such was the pace of the war that neither side had the opportunity or the time to excavate for fresh materials. As the spare parts or ammunition for a weapon wore down or expired, the weapons were discarded, and fresh, less sophisticated ones were employed. Neither side ever considered surrender.

IN fact, the assassination attempt on Davros had not succeeded. He had been left almost dead; one arm, his legs, part of his chest, his eyes and a part of his skull had all been crushed in the explosion. However, his team had instantly placed him on one of his own life-support systems, hooking him directly into the machinery. Davros was alive, and his condition stabilised. To save him, the surgeons cut away the lower portion of his body, and the crippled arm. He was grafted into a mobility unit he had helped to design that could be controlled mentally, and the unit connected to his brain. In the chair portion were placed two separate life-support systems. One was controlled by his own will, and the second as a back-up system in case he should be rendered insensate for any reason. The secondary unit could not keep him mobile, but could main- ▷

k Project

The Dalek Project



◁ tain the natural level of bodily functions until he could then be revived.

To offset his loss of his normal senses, various mechanical devices were fitted into both the chair and Davros himself as implants. A small photo-electric eye was placed in the centre of his forehead, replacing the two damaged eyes he now had. Though his vision was not as fine as before, since it was no longer stereoscopic, it was augmented. Davros could seen into the infra-red and into the ultra-violet, making his sight more accute in darkness and bright light. His destroyed larynx was replaced with an electronic analogue: though his voice was mechanical, he could still speak. His sense of touch could not be directly replaced, but small units in his chair "bumps" served as radar sensors to enable him to avoid objects and move about freely. His own skin had been damaged by the corrosive chemicals, and now was mostly discoloured and patchy.

Davros was alive, but there was some worry that the accident — or even the solution — may have had vast emotional impact on his bitter but brilliant mind. If this was so, Davros made no mention of it. Instead, he reiterated his desire to return to the work of winning the war for the Kaleds, and promised breakthroughs compared to which all previous scientific advances would be as nothing. With the war dragging on, the Kaled government agreed to his returning to work, and assigned a special guard to him to maintain his security personally from any future attacks. Over the years, a number of such security commanders kept him safe, though none as fanatically as the final one, Nyder.

Davros had changed in ways deeper and worse than anyone could have suspected. As he hovered between life and death, his mind had tumbled from sanity. He was convinced that he had been almost killed because of the Kaled government's failure to adequately protect him; sometimes he even wondered if they were so afraid of him and his brilliance that they had engineered the attempt on his life. At any rate, he felt that he now owed them no allegiance whatsoever. At best they were incompetent fools; at worst, conniving would-be assassins. Davros had, while injured, seen what he must do: the Kaleds must be reborn, and only he could do this.

In his studies, he had noticed that not all forms of life that had been irradiated by the fallout of the early stages of the war had died. Some had mutated, changing into new forms of life. What he had been attempting in his laboratory in a small way, nature was performing out on the blasted surface of Skaro in a larger way. Most of the resulting mutations were so hideously deformed that they died out — some of them not merely survived, but thrived. Davros had a number of these transferred to his own study centre, deep in the warrens of the bunker. He traced the genetic drift and the changes, but what he wanted most of all was to see the effects upon Kaleds and Thals.

Random scanning of the old capital city showed Davros that it was no longer entirely dead. The metal walkways and buildings now housed some of the mutant creatures. Some were mutated animals, but many were mutated men, crawling back to live as best they could in an environment that they recalled from better days. These Kaled mutations were of a variety of forms, and they were exactly what Davros required to study. The city was now no longer more dangerous than the rest of the surface, and he and Nyder managed to travel there without being observed. Davros found that his old laboratory was still relatively intact and, after he had restored it, he captured some of the mutant Kaleds with Nyder's willing help. These he experimented upon and dissected, leaving them either dead, or to fend for themselves — whatever they could.

He soon learned that the forces of mutation working on the Kaleds were not entirely random. Radiation was changing the genetic pattern, and it would tend to produce a stable end result within a couple of centuries at the most. The end form would be small, and wizened, totally unlike the Kaled form, and it would have claws instead of hands. But it would be stable, and it might be able to survive in the radiation-scarred world it would inherit. Davros was fascinated, and began to design a mobility unit for one of these mutations. Since they were clearly no longer Kaleds, he termed them "Daleks." This was a clear choice for him, since that was the final letter of the alphabet. "Kaled" had been a claim of primacy on the part of the Dal peoples; "Dalek" was a claim of completion from Davros for his creations. To him, they were the ultimate life-form, and the naming was obvious.

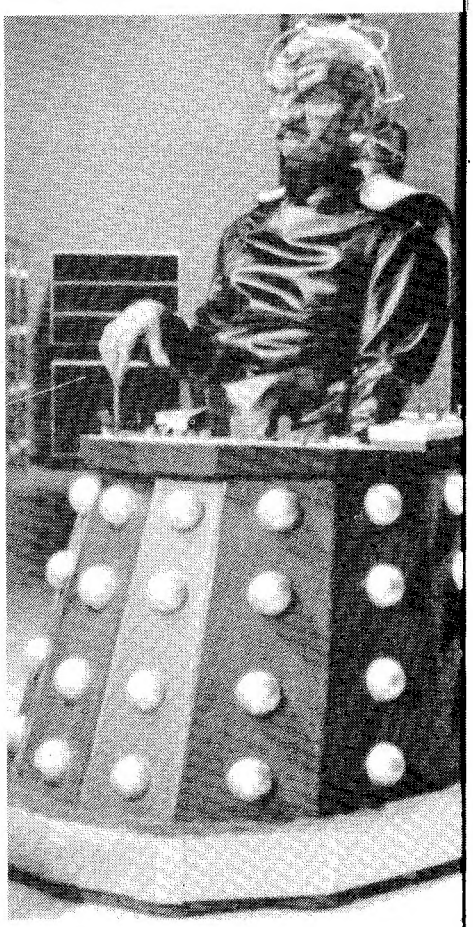
Using whatever resources he could in the old capital, he built his prototype design. It was based on his own mobility chair, with life-support and stabilisation systems built in. It could be controlled by the creature from within the casing, and its senses were, like his own, augmented. The same sensor discs that his chair used acted as prototypes for those of the Dalek machines. A specialised iris and lens system provided them with vision. A sucker-stick type of arm would give them the ability to hold and use materials. For armament, they had a variation on his ruby laser-beam projectors.

THE end result of this work pleased Davros immensely. The Daleks he had helped resembled — in a twisted way — the children he could never have. They were his creation, the fruits of his genius, and the inheritors of his vision of the future. These primitive casings were simply the beginning, as far as he was concerned. Since the city was almost dead, it had very little power available for utilisation. Davros had been forced to simply use static electricity to power these casings, with the Daleks moving on a single, large roller that acted as pick-up for the power with which he electrified the floors. It was primitive, but it served for the moment, and that was all that mattered. Once he was back in the bunker, he aimed to refine the design, adding a small internal power pack and external solar powered cells to make the machines independent.

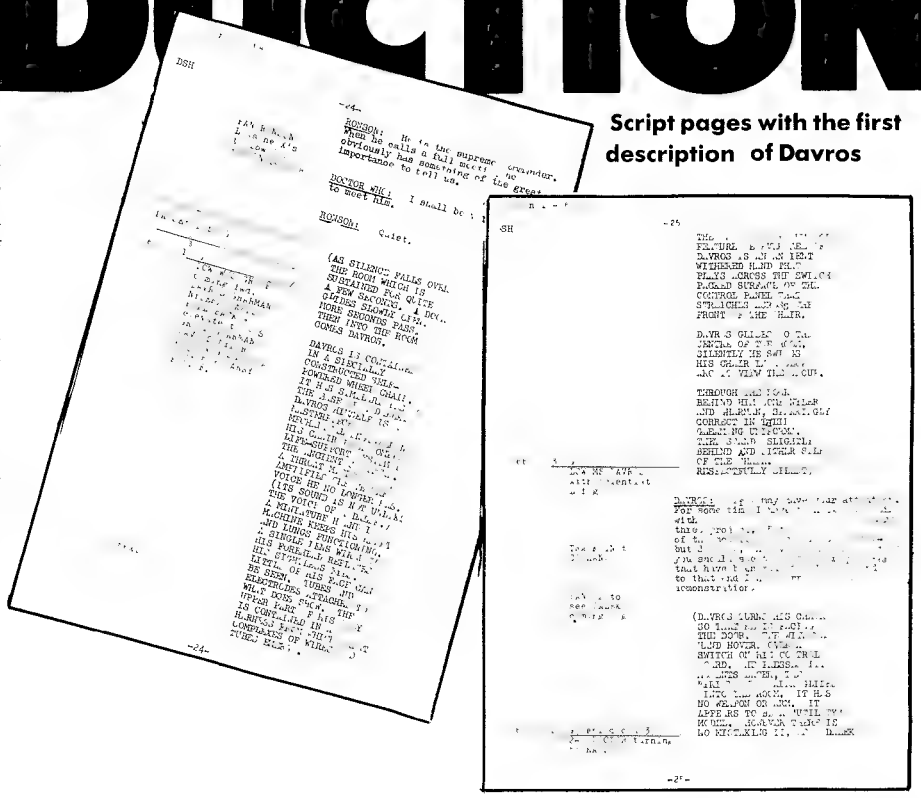
This had all been conducted in utmost secrecy, because Davros was not insane enough to think that the Kaleds would approve of his experimentation if they knew of it. Now that the preliminary work had been done, he abandoned the city and returned to the dome and bunker to work in earnest at the creation of his Daleks. With the added resources of the bunker, he could make far more sophisticated fighting machines, and also work on creating his Dalek beings from embryos, instead of waiting for natural causes to take decades to get there.

He was able to begin this work, convincing the Kaled rulers that he was breeding them the ultimate fighting machines that would enable the Kaleds to win the war against the Thals. In fact, he was working towards his own ends, subtly changing the genetic make-up of the embryos he had fertilised, eliminating what he considered to be weaknesses in the Daleks — emotions such as pity, compassion, love, and mercy. His ultimate race would inherit the Universe, and needed to think of no others. He bred into them a fierce loyalty to their own species, and taught them contempt of all others — including the Kaled race from which they sprang.

Davros neither knew nor cared what would happen to those early Daleks that he had created and left in the old capital city. His mind was on other matters, and he simply left the shells and his hasty notes within the depths of his old laboratory, unaware of what the future would hold for them... □



PRODUCTION



Script pages with the first description of Davros

THE origin of the Daleks was my idea," says Barry Letts, outgoing producer who relinquished his role of trailing of Philip Hinchcliffe as GENESIS OF THE DALEKS neared production. "When the draft scripts came in I was just handing over to Phil. I did have some input in saying what I thought of them. It was about the last thing I did."

It had been Barry Letts who commissioned the story, not Philip Hinchcliffe. "What happened was that we decided that it would be a good idea if Terry Nation did another Dalek story. He said he'd love to, and he put in a storyline. I looked at it and he came in to talk about it. And I said, 'It's quite a good story, Terry. The only snag is, you've sold it to us three times already!' And I detailed the likenesses to the first Dalek story, and to one or two of the others.

"Then I suddenly said, 'You know, what you've never shown us is where the Daleks came from in the first place, how they started — the genesis of the Daleks.' And Terry said 'Oh great,' and went away and wrote it."

Terry Nation is less clear on the story origins. "I have no memory of that particular thing. I doubt that I would have submitted a written storyline. We may have talked when we decided we were going to do a new Dalek story — we may well have talked about ideas and rejected a couple, but I don't remember that. But Barry may well be right."

When the resulting scripts came in, according to Barry Letts, "it was a very different story. There were still elements in common because it was still Terry. Bob Holmes didn't rewrite it a great deal as far as I remember — what came in was, basically, the story."

Philip Hinchcliffe, left with the job of bringing the scripts to the screen, was slightly less enthusiastic: "It wasn't a bad story. But if you'd just left the scripts as they were it could have ended up a bit silly. So I said 'Come on, let's really do this for real and beef it up a bit.' So we really overhauled those scripts. Also, I told the director, David Maloney, to really give it something."

David Maloney described his working approach to **Doctor Who** as "making as much as you could while you could until somebody blew a whistle. Then you stopped and made the best programme out of what you'd got."

It was this willingness always to push against barriers and to take on challenges that made David Maloney a director much in demand for **Doctor Who**, firstly for producers Derek Sherwin and Barry Letts, and then for Philip Hinchcliffe who quickly came to recognise his television talent.

Philip Hinchcliffe was especially keen to bring in experienced **Doctor Who** directors. "I twisted David Maloney's arm. I thought I needed some guys who'd done it before and knew what they were doing. And they were very enthusiastic. I thought 'This is a hell of a sweat, this show. I'm going to get some guys who can bring in the bacon.' The interesting thing was then getting them interested in the particular show they were doing."

Maloney admitted no great love for science fiction, but until the advent of his own production, **Blake's Seven**, found **Doctor Who** 'a much more imaginitive programme to work on'". This was, he explained, partly because it allowed him to indulge his fondness for costume drama while experimenting with pictures and ideas.

SADDLED with a Dalek story he neither commissioned nor felt enthusiastic about, Hinchcliffe offered it to Maloney on the principle of best-man-for-the-job. For his part, and unlike many of his colleagues who expressed the opinion that the Daleks were boring subjects to animate, Maloney felt there was scope for utilising their strong voices and gleaming appearance to create an impression of power which could still make them believable and frightening.

One of the first things that Maloney did was to rewrite the beginning of the first episode. Originally it did not include the sequence of soldiers being machine gunned in slow motion. Also, as David Maloney explained: "Terry had started it with the Doctor meeting a Time Lord in a beautiful garden. I switched that and conceived the figure of the Time Lord after the Bergman **Seventh Seal** monk figure: a man cowled and with no face playing chess on a hill with a knight. That was a direct pinch, hence John Franklyn-Robbins' costume. "The move during that era was towards being quite frightening and violent. I pushed that and actively participated in it. My chief designer and I conceived all these strange images, particularly for the beginning sequence, although I think all that slow motion death was a bit much in retrospect."

Interestingly, Terry Nation, speaking to Robert Hardcastle in a Radio 4 interview shortly after GENESIS OF THE DALEKS was transmitted, commented on the "elements of visual brutality" added to his script, saying that he felt **Doctor Who** was no longer suitable viewing for his two children, Rebecca (8) and Joel (3).

That opening scene, which prompted the first public protests at **Doctor Who**'s new direction took up a sizeable chunk of the location shooting time allocated to the ▷

Terry Nation got to grips with the new Doctor in his very first season

PRODU

Left: a fateful decision for the fourth Doctor. Right: another painful choice

◁ story. Keen to use his money in the studios rather than on mundane exteriors, Maloney's cast and crew spent only a few days at their sand-pit location site, mostly doing scenes for the first episode.

To help achieve an authentic World War One atmosphere, the visual effects manifest was supplemented with genuine artillery from *Baptys*. Armourers Alf Trustram and Jack Wells were on hand to supervise the issue and handling of these weapons during filming and in the Ealing and Television Centre studios. Also used as weapons by some of the Thals were guns originally made for the Drahvins in the 1965 story GALAXY FOUR (serial T). Another old prop making a low-key reappearance in **Doctor Who** was an Ice Warrior costume. Actor Dod Watson crawled along in the carapace with material added to the 'underside' to give the audience a glimpse of one of Davros's earlier experiments in the cave on the edge of the waste lands.

Recalling the opening episode, Terry Nation commented: "It was a bizarre World War One battlefield, because lying alongside the most incredible space-age gun is an iron hatchet. I think it was really something I saw as a kid: a movie called **Things to Come** where everybody had reverted almost to primitivism, but they were also building this great spaceship. The technology had run out, they were going back to more and more basic things. But somewhere in there was a *corps elite* of people working who still had their priorities.

"I truly believe that it is set up that if it happens, if someone presses the button or releases the virus or whatever, there are areas of elitism that will be protected until the very last moment because the future of mankind is in the hands of these elements. And in GENESIS OF THE DALEKS, Davros's force was called the *Elite*."

An extension of the imagery was the overt Nazi symbolism — from the Kaled salutes and costumes to subtler elements, like General Ravon's Luger, and more obviously the Iron Cross that Nyder wears for the first half of the story

Talking about whether the cast and crew worried about audience reactions to the overt symbolism in the production, Peter Miles remembered: "David Maloney was, as was Philip the producer. They were very scared, saying 'this is a pale copy of the SS'. They kept talking about that. They kept taking away my iron cross too, claiming it looked too decorative. But I'd have liked more."

Remembering the problems of moving the Daleks on location in his previous story, PLANET OF THE DALEKS (serial SSS), Maloney kept them in the studio. Their 'outdoor' scenes were enhanced with more controllable studio mood lighting and careful camera positioning.

Peter Miles: "They have rehearsal Daleks brought into the rooms to gauge speed. I think they just had bottoms with sliding bench seats. Michael Wisher was in a moving chair."

As well as the recording of the story at Television Centre, the Ealing film studios were used, primarily for the scenes in the Thal rocket silo. These were a mixture of live action and model work. Peter Day's six foot rocket model (a reworking of parts and sections from his capsule for THE AMBASSADORS OF DEATH, serial CCC) was filmed from several angles using mirrors and close-up lens to achieve, in soft focus, the forced-perspective views of a missile stretching hundreds of feet.

Sections of the rocket were then duplicated full size and attached to the studio's own scaffolding, which then became the missile's launch gantry for the live action scenes. These scenes included the freeze-frame ending of episode two, where Sarah (or rather, her stunt double) falls from the gantry.

THE end of the following episode had the Doctor being electrocuted against the same gantry. This was achieved with the use of a spark machine. As he loses consciousness (at the start of episode four), the picture is faded to black. Similarly, near the end of the final episode, as the Dalek leader ends its speech about ruling the universe, the picture cuts to black for a moment before the scenes of the Doctor and his companions saying goodbye to Bettan and leaving Skaro using the Time Ring. The Doctor's final speech as they float through space (an effects sequence originally recorded for REVENGE OF THE CYBERMEN, serial 4D - see next issue) is sound dubbed over picture.

For their chronologically first story, the Daleks changed little from their recent appearances. The three Sixties Dalek casing that still existed were the ones used for the bulk of the action, the four newer casings originally built for Maloney's earlier story PLANET OF THE DALEKS being used in the final episode to swell the Dalek ranks. Again, as in PLANET OF THE DALEKS, they were dark grey in colour. It is also worth noting that the first Dalek to appear does so first without its sucker arm (when Gharman and Davros test its weaponry and the end of the first episode), and then (when demonstrated to the Elite) initially without its gun. A cutaway to a reaction shot of the Doctor masks the recording break for the gun to be fitted.

Peter Miles recalled: Dennis Chinnery "was gabbing in my ear at the most serious bits, such as the first placing of the first gun in the first Dalek, which to me — taking the part so seriously — was very reverent. He was right behind me saying 'it doesn't fit, Peter'. And it didn't. Damn me if the gun wasn't the wrong size."

While their appearance was familiar, the Dalek extermination effect was enhanced. The negative effect on their victims (dating back to the first Dalek story) was retained, but now a transparent blue beam was shot from the Dalek guns as they fired. This was done by carefully aligning a cardboard cut-out apperture with the screen picture, then inlaying a 'colourised', electronically-generated image on to the final picture. The colouriser was also used in the first episode to tint the picture green as the Thals attack the Kaled trenches with a poison gas shell.

The advent of Davros was, of course, another innovation. Totally of Nation's devising, Davros was an invention to make the story flow better from a dramatic point of view. Nation explains: "Davros served two roles. Firstly he was half-man, half-Dalek, a sort of mutated missing link between the two species — the Kaleds as they once were, and the Daleks they were to become. Secondly, with the Daleks' slow speech pat-

Resident monster-maker John Friedlander brought horrific new realism to the famous Who nasties

CTION

terns, having a Dalek as a spokesperson for their point of view all through would have been dull, and — worse — would have slowed down the pace of the story.

"I wanted someone who could *think* like a Dalek, but talk in a more human fashion. I feel very strongly the Daleks themselves should be left to speak in short, snappy sentences, not long speeches."

Davros himself was described at length in the script (see the script extract). David Maloney cast Michael Wisher in the role. He said: "Michael Wisher was the obvious choice. He had previously played a Dalek voice, and now he made a really splendid Davros. He used to rehearse at North Acton with a paper bag over his head!"

Visual Effects built Davros's chair exactly to fit Wisher's frame, complete with tailored back rest and head attachments. Barbara Kidd designed the one-piece costume, and John Friedlander sculpted and cast the hand and mask. The mask was fitted with an electronic eye in the centre of the forehead. This was illuminated blue (when it worked), and was echoed in the Elite motif of the eye and lightning flash. This motif appeared as Davros's safe, on the notepaper, and on the Elite troops' armbands and lapels.

The microphone attached to Davros was a real one, linked to a studio talk-back worn by Michael Wisher. This way, the gallery could pick up and amplify his voice alone, feeding it through a ring modulator to create the grating sound of a Dalek, most audible whenever Davros became angry or maniacal.

Michael Wisher also supplied some of the Dalek voices for the final episode. He recalled: "I had pre-recorded the Daleks for that and played Davros with the prerecording coming into the studio. Tom came up to me later and said 'Do you mind if we join in?'."

TERRY Nation felt that Michael Wisher was ideal for the role, citing the scene in episode 5 where the Doctor asks Davros if he would release a virus that could destroy the rest of creation (Davros would) in particular. "Wasn't his delivery on that wonderful? Very Hitlerian if you think about it. That still scares me, it's still a terrific theatrical speech."

The Hitler analogy was not lost on Wisher. "In Davros' madness was his righteousness. That was exactly so in the Nazi regime and exactly so in Davros. It was so logical for him to believe that 'we have to survive, therefore we have to reduce our people to an amoeboid shape to sit in a machine and operate it and become totally ruthless'. If you said 'No', you could be exterminated. And this is the sort of totalitarian madness which has to be watched for, because my God there's some loonies in the world!

"Davros was a typical example of a loony, but you could see how he'd taken that course whilst the terrible conflict had been going on. It's like killing — first of all killing is abhorrent, but once you've done it it becomes easier to kill the next time, which is a tragedy but sometimes it has to be done to survive. But you've got to watch it afterwards. You don't want it to become a way of life —as it had in the case of Skaro.

"What to us is horrific and extraordinary became the norm, and this devastating logic of Davros didn't take into account the X-factor of feeling or emotion or chance."

David Maloney remembered: "There was a lot of challenge in presenting Davros. I decided that he must resemble a Dalek and so we built a moveable undercarriage in the mould of a Dalek. His mask was especially made by John Friedlander — extremely well. Then I had the problem of finding an actor prepared to wear it for six episodes. The character of Davros was very successful and I'm glad that Terry revived it."

In general Nation also felt there was a lot of unfulfilled potential in Davros. "I knew that we had a terrific character here, and I had been foolish enough in the past to have actually killed the Daleks off. I've never made that mistake since! I knew we might need him again.

"It was absolutely my intention that when Davros was buried in the rubble of the explosion that we should see either a glowing light, or his hand move in some way and press a button. Just enough to explain it away when — many years later — we might want to resurrect him. It grieves me that the shot was lost.

"Bringing Davros back in DESTINY OF THE DALEKS (serial 5J) was based on this notion, although it wasn't my idea to continue to keep using him after that."

"The scarred relics of ourselves" (Nyder). The mutos recalled earlier support characters in Nation's Dalek stories

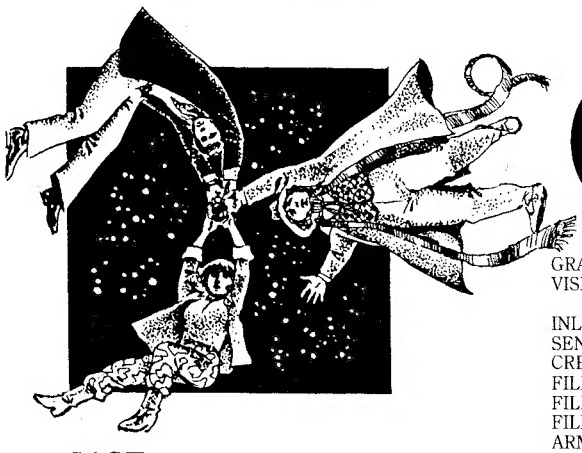
VISUAL Effects also supplied the Kaled Dome model, which blows up in episode four. To mask the fact that it was a model, filmed footage of dry ice clouds was made into a loop and superimposed over the dome establishing shots. One exception to this is the view of the dome from the Bunker, a sequence set at night, and therefore in near-darkness.

The rocket taking off was achieved first by panning the camera down its length, then by mixing to NASA footage of a Saturn V rocket in flight. Another trick was to shake the camera for the scenes in the Bunker as the rocket hits the nearby Kaled dome.

Davros and his Elite watch the Kaled dome's destruction on a screen, with the image provided by means of ChromaKey. ChromaKey was also used for the Thal screens, and the scanner in Davros's office — using yellow as the keying colour. The scanner in the Bunker corridor on which the Doctor and friends watch the Daleks turn on Davros was, however, a black and white tv monitor.

Studio recording was in three blocks. The first was in the BBC's largest studio, TC1, over January 27/28 1975. This included all the scenes with Ravon, Mogren and the Kaled councillors, as well as the Gharman/Nyder scenes in the Bunker Detention Room, Davros' 'Welcome back' to the Doctor, Sarah and Harry, and their subsequent torture and interrogation.

The second recording block was in the smaller TC8 over 10/11 February 1975, and included the Thal dome scenes. The final session was in TC6 a fortnight later, 24/25 February. Because of the technical complexity of the story, several recording sessions came very close to the 10:00 pm deadline, so that several scenes had to be recorded in one take. But, as promised, David Maloney made the best programme out of what he'd got. □



CONTEXT

CAST

DR WHO ..... Tom Baker
SARAH JANE SMITH ..... Elisabeth Sladen
SURGEON LIEUTENANT HARRY SULLIVAN ..... Ian Marter
TIME LORD ..... John Franklyn Robbins (1)
KALED LEADER ..... Richard Reeves (1-3)
GENERAL RAVON ..... Guy Siner (1,3)
SECURITY COMMANDER NYDER ..... Peter Miles
GHARMAN ..... Dennis Chinnery (1,2,4-6)
DAVROS ..... Michael Wisher
DALEK OPERATORS
John Scott Martin, Cy Town (3-6), Keith Ashley (3-6)
DALEK VOICES . Roy Skelton (2-6), Michael Wisher (6)
SEVRIN ..... Stephen Yardley (2-6)
RONSON ..... James Garbutt (2-4)
TANE ..... Drew Wood (2)
GERRILL ..... Jeremy Chandler (2)
THAL SOLDIER ..... Pat Gorman (2)
KAVELL ..... Tom Georgeson (3-6)
MOGREN ..... Ivor Roberts (3)
THAL POLITICIAN ..... Michael Lynch (3-4)
THAL SOLDIER ..... Hilary Minster (3)
THAL GUARD ..... Max Faulkner (3)
BETTAN ..... Harriet Philpin (4-6)
KALED GUARD ..... Peter Mantle (5)
THAL SOLDIER ..... John Gleeson (6)
KALED OFFICER KRAVOS ..... Andrew Johns (6)
KALED BOY ..... Paul Burton (1)
KALEDS
Tony O'Reefe (1), Steve Butler (1), Michael Brinker (1)
KALED SOLDIERS . Peter Kodak (1), Giles Melville (1)
THALS
Dougal Rossiter (1), Julian Peters (1), Kirk Klugston (1)
STUNT KALED SOLDIER ..... Alan Chuntz (1)
STUNT THAL SOLDIER ..... Terry Walsh (1)
ELITE GUARDS
Bob Watson (1), Barry Summerford (1-4), Peter Kodak (2), Giles Melville (2), Roy Caesar (3-4)
KALED COUNCILLORS
Ronald Nunnery (1), Anthony Lang (1,3), George Romanoff (1,3)
MUTOS
James Muir (2-3), John Delieu (2-4), Stephen Calcutt (2-4), Roger Salter (3), Terry Walsh (4)
THAL GUARDS
Terry Walsh (2), David Cleeve (2), Patrick Scoular (2), Jim Dowdall (3), Dinny Powell (3), Philip Mather (4), David Billa (6), Tim Blackstone (6), Les Conrad (6)
KALED SCIENTISTS
Richard Orme (2), Harry van Engel (2,5-6), Charles Rayford (2-3,6), John Timberlake (2-3,6), Pat Travis (2-4,6), William Ashley (2-4,6), Charles Erskine (4), Terry Walsh (5), Paddy Ryan (5), Alan Charles Thomas (6), Mike Reynell (6), Tony Hayes (6)
THING ..... Dod Watson (2)
KALED PRISONER ..... Ken Tracey (2)
TEDDY DRIVER GUARD ..... John Dunn (2)
THAL OFFICERS
David Roy Paul (3), Keith Norrish (3)
THAL POLITICIAN ..... Peter Whittaker (3-4)
ATHAL GENERALS
John Beardmore (4), Eric Rayner (4)
THAL SOLDIERS
Philip Mather (4), Patrick Scoular (4), Rick Carroll (4), David Cleeve (4), Julian Hudson (4), Ryan Craven (4)
KALED GUARDS ..... Alan Chuntz (5), Jim Dowdall (5)
GUARDS ..... Barry Summerford (6), Roy Caesar (6)
WALK-ONS ..... Michael Crane (1), Peter Duke (1), David Cleeve (1), John Sowerbutt (1-2), Christopher Holmes (1-2), David Billa (1-2), Tim Blackstone (1-2), Julian Hudson (1-2), Reg Turner (6)

CREW

PRODUCTION ASSISTANT ..... Rosemary Crowson
ASSISTANT FLOOR MANAGER ..... Karilyn Collier
DIRECTOR'S ASSISTANT ..... Hazel Marriott
FLOOR ASSISTANT ..... Val Birch
STUDIO LIGHTING ..... Duncan Brown
TECHNICAL MANAGER ..... Dicky Ashman
STUDIO SOUND ..... Tony Millier
GRAMS OPERATOR ..... Gordon Phillipson
VISION MIXERS
John Gorman (1-2,5-6), Jim Stephens (3-4)
INLAY OPERATOR ..... Dave Jervis, Dave Chapman
SENIOR CAMERAMAN ..... Peter Granger
CREW 10
FILM CAMERAMAN ..... Elmer Cossey
FILM SOUND ..... Bill Meekums
FILM EDITOR ..... Larry Toft
ARMOURERS ..... Alf Trustrum (1-2), Jack Wells (3-6)
COSTUME DESIGNER ..... Barbara Kidd
COSTUME ASSISTANT ..... Doreen James
MAKE-UP ARTIST ..... Sylvia James
MAKE-UP ASSISTANT ..... Carolyn Perry
VISUAL EFFECTS DESIGNER ..... Peter Day
DAVROS MASK ..... John Friedlander
DESIGNER ..... David Spode
INCIDENTAL MUSIC ..... Dudley Simpson
SPECIAL SOUND ..... Dick Mills
PRODUCTION UNIT MANAGER ..... George Gallaccio
WRITER ..... Terry Nation
SCRIPT EDITOR ..... Robert Holmes
PRODUCER ..... Philip Hinchcliffe
DIRECTOR ..... David Maloney

TRANSMISSION

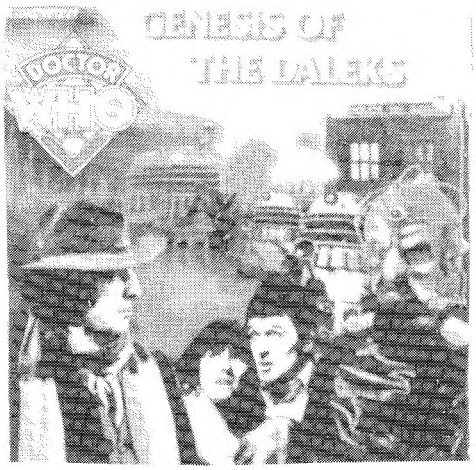
Part 1: 8th March 1975 — 17.30.13 (24'30")
Part 2: 15th March 1975 — 17.30.17 (24'51")
Part 3: 22nd March 1975 — 17.30.07 (22'38")
Part 4: 29th March 1975 — 17.31.09 (23'38")
Part 5: 5th April 1975 — 17.30.15 (23'27")
Part 6: 12th April 1975 — 17.55.24 (23'30")
REPEATED: Omnibus version: 27th December 1975 — 14.59 (85')
A Two Part re-edited version:
Part 1: 26th July 1982 — 19.25 (45')
Part 2: 2nd August 1982 — 19.25 (45')

RECORDING

27th (1), 28th (2) January 1975, TC1
10th (3), 11th (4) February 1975, TC8
24th (5), 25th (6) February 1975, TC6

EX-TERM-IN-ATE!
EX-TERM-IN-ATE!
WIN A REAL LIFE-SIZE DALEK!
The year is 1995. The DALEKS have invaded Planet Earth .... They have occupied your town .... your school .... your home! Imagine one of these scenes – and draw it for us.
The most imaginative picture EVERY MONTH wins a REAL LIFE-SIZE DALEK FOR YOUR SCHOOL. Be the hero of your class, send your drawing together with your Age, Name and Address, the Name and Address of your school and 5 Dalek Competition wrappers to: DALEK Dept. DK, Wall's House, Gloucester, GL4 7HB.
Contest ends September 30th, 1975. U.K. only. If you don't win first time, try again.
5 DALEKS TO BE WON
DALEK'S DEATH RAY
CHOCOLATE AND MINT FLAVOUR ICED LOLLY

As in the previous decade, Dalekmania developed strange forms in the 1970s — here an ice lolly and competition



The new GENESIS LP: note the inclusion of the TARDIS

3.0 Dr Who

Genesis of the Daleks
A complete adventure in one programme, starring
Tom Baker as Dr Who
written by TERRY NATION
The Time Lords have a mission for the Doctor. He finds himself stranded on Skaro – the planet of the Daleks where a war of attrition is reaching its bitter final stages.
Sarah Jane Smith

Radio Times

TEA-TIME brutality for tots," declared Mary Whitehouse, President of the National Viewers and Listeners Association (NVALA), who saw GENESIS OF THE DALEKS as a further deterioration in **Doctor Who**'s standards.

"This series has moved from fantasy to real-life violence," she told the press, "with cruelty, corpses, poison-gas and Nazi-type stormtroopers, not to mention revolting experiments in human genetics." Prompted by a "a number" of complaints to her group about the first two episodes, she had written to the Annan Committee on the future of Broadcasting. In her view, the programme should not be screened before the 'watershed' for adult viewing of 9pm.

An earlier letter to *Radio Times* from viewer Alison Duddington had started the latest controversy: the show had once been "a fantasy adventure serial for children. Not any more, though; in today's episode we saw the Doctor and his friends, lost in a corpse-strewn minefield, wrenching gas masks from the faces of dead soldiers in order to survive an attack by poison gas themselves, captured by Nazi-pattern storm-troopers and finally pursued through a foggy. nightmarish landscape by the repulsive results of 'failed experiments in human genetics'. It was brutal, violent and revolting — totally without point or plot — yet convincingly enough done to be terrifying for many normal children, and to put some very nasty ideas into the heads of some of the growing number of disturbed ones. Does the producer of this unpleasant effort *really* expect a not-too-bright child to know the difference between grim reality on the Falls Road or in Cambodia, and a jolly little Saturday romp with the Doctor?"

The similarity of the complaints begs comparison. But whether Mrs Whitehouse had actually seen the programme is unimportant. Her comments attracted attention to the programme, which, because of its prime-time popularity, could be used by the NVALA in its broader television campaign. They were concerned, for example, about the number of young children watching TV for 11 or 12 hours at weekends.

The NVALA had called in earlier years for **Who** to be screened later, as the programme was not suitable for children any more. This renewed attack was prompted by the comments of BBC Head of Drama Sean Sutton at a Manchester University lecture. He used extracts from the show as part of his discussion of the role television has in children's development, maintaining that **Who** taught the young about courage, morality and humour: "Courage must be a basic ingredient of **Doctor Who**. It is expected that the hero will be brave and

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TV Century 21 21 January 1965+ (Dalek comic strip starts)
Starburst No 6 (Terry Nation Interview), No 18, No 30 (David Maloney interview)
Evening Standard January 18 (Baker), January 22 (Whitehouse), March 1975 (Terry Nation article)
Radio Times Doctor Who Tenth Anniversary Special 1973 (*We Are The Daleks* by Terry Nation)
Radio Times: w/e 14.3.75, 21.3.75, 28.3.75, 4.4.75, 11.4.75 18.4.75
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Yorkshire Post January 18 (Baker)
Shada issue 12 (Peter Miles interview), issue 19 ('Whining Ninnies' by Martin Wiggins, on NVALA)
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FILM

Things To Come

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RECORD

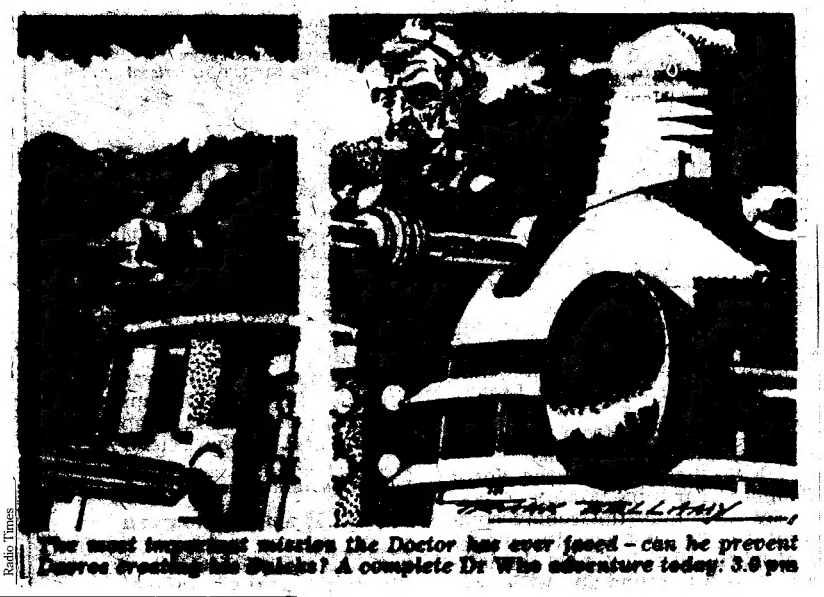
Genesis of the Daleks, BBC records

SATURDAY

● It's very difficult to put your finger on it, but there's something not quite right with the new **Dr. Who.** For that reason I'm a bit worried about him facing the Daleks this evening (BBC 1, 5.30). This is the Doctor's most dangerous adventure ever — preventing the birth of the Daleks. If he succeeds, does that mean that they'll never return?

Sunday Times

Martin Proctor



Radio Times

The most important mission the Doctor has ever faced – can he prevent Davros from creating the Daleks? A complete Dr Who adventure today: 5.0 pm

Audience

this is right. Doctor Who is the only science fiction hero who has a sense of humour."

Mrs Whitehouse's swift response was to assert that the show was more threatening: "It can cause nightmares and bed-wetting among the under-sevens, doctors have told me... The programme is screened too early in the evening. Although it is technically brilliant, it is more suitable for adults. Young children often remember vividly the horrific pictures of creatures and go to bed in a tense state."

The **Who** team were naturally indignant. Tom Baker dismissed the bed-wetting link, and spoke of the trust and confidence children have in the Doctor, which his fan mail showed. "I would never do anything which might upset that trust." Robert Holmes maintained that children can differentiate between reality and fantasy, and that they [""]get pleasure from a little healthy horror. The people who make the programme mean it to be entertaining."

Philip Hinchcliffe, in *Radio Times*, expressed the same view with reference to GENESIS: critic Alison Duddington should see that the show avoided violence that children could copy, and that the story "would be seen to develop a clearly moral attitude towards senseless warfare." At the same time, he also observed: "Ultimately, we have to rely upon the parent in the home to decide whether a programme is suitable for their child." (See also *Star Pioneer*, IN•VISION issue 2).

The press supported the production team. The *Daily Mirror* quoted Hinchcliffe and Holmes, as well as Terrance Dicks: "Every kids' show has to have a monster or a villain. Without them, it is like a Western without a gunfight." The newspaper also brought in TV doctor Hugh Jolly: "It is fallacious to think a normal child is thrown to the extent of wetting the bed [which] relates to deeper problems there for some time... A child with a vivid imagination might have a nightmare after seeing a programme like **Doctor Who**, but I don't think this is terribly harmful if mother is there to reassure and talk anything out. The child then gains by this whole experience and can see it is all make-believe."

This differed from paediatrician John Schowalter's view (quoted by the NVALA in Spring 1975) that children cannot differentiate between fact and televised fantasy. The NVALA also quoted Barbara Biggins, Vice-President of the South Australian Council for Children's Film and Television (and Governor of its TV committee), who expressed her own concern based on her children's viewing of Pertwee serials in Australia.

The *Daily Mail* Junior Letters page expressed concern in January 1975 that the show might be screened later at night, and London's *Evening News* noted the programme's popularity with children, quoting several under-sevens. And when the GENESIS controversy broke towards the end of March, the *Daily Mail*'s Shaun Usher commented: "Daleks are positively reassuring to those of us who knew Doctor Who when he was William Hartnell and we were a lot younger. The whole series is cosy, of course. As predictable and settled as the tale of the Three Bears. **Who** is pure tradition: tatty, repetitive, and in its own modest way, as hypnotic as the Ancient Mariner."

WHEN in April the medical journal *General* Practitioner casually linked PLANET OF THE SPIDERS to young children's arachnophobia, the NVALA was able once again to get mileage out of the programme with wider aims in mind — in this case, "to ask the BBC as a matter of urgency to finance independent research into the effect of **Doctor Who** on the under-fives". GENESIS brought the horror controversies to a wider public for the first time, because of a combination of its own content, the circumstances leading up to its transmission, and the show's increasing popularity.

The *Sunday Times* was probably alone in its reservations about Tom Baker's portrayal by the time of the Daleks' appearance. For while the *Daily Mail*'s Martin Jackson had criticised his performance as "Harpo Marx let loose from *Horse Feathers*", and *The Sun* produced a number of disaffected Pertwee fans, the press were largely impressed from his first appearance in ROBOT: "Tom has given the old fellow a brave new image" (Patrick Stoddart, *Evening News*), "He seems quite the most endearing Doctor Who" (Stephen Briscoe, *Yorkshire Post*). Tom Baker took on a weekly column for *Reveille* from March 1975.

Tom Baker best answered critics of his portrayal and of the series content when he said: "We are *not* playing **Doctor Who** for laughs. I am trying to stress his strangeness, that he is not of this world, not human, therefore his reactions will be different from ours. I take it all very seriously. He has to be genuinely loveable, not pleased by violence, and he must be honest." □

IN•VISION

ISSUE 5:

Think you know all about REVENGE? Got the video? Read the book? Now hear what Gerry Davis says about the original script, how Michael Briant decided the Cybermats should look, and what Philip Hinchcliffe thought of the finished story. Fascinating new insights from three exclusive interviews with IN•VISION.

ON SALE: Next Month

IN•VISION (ISSN 0953-3305) Issue 4, completed and first published May 1988. COMMISSIONING EDITORS: Justin Richards & Peter Anghelides. **CONTRIBUTORS TO THIS ISSUE:** Alison Bauget, Jeremy Bentham, Paula Bentham, Davros, Philip Hinchcliffe, Barry Letts, Peter Lovelady, Andrew Martin, Terry Nation, Keith Parsons, John Peel, Martin Proctor, Iris Stork. **FORMAT BY:** Justin Richards/Peter Anghelides, June 1986. **DOCTOR WHO COPYRIGHT:** BBC television 1975,1988. **ORIGINATION:** Vogue Typesetters. **COLOUR: Banbury Repro. PRINTERS:** Lavenham Press/Banner Press. **DISTRIBUTION:** Cybermark Services. **EDITORIAL ADDRESS:** 29 Humphris Street, WARWICK CV34 5RA. **SUBSCRIPTIONS:** 8 issues for £13.50 (add £2.50 for card envelopes) to Jeremy Bentham, 13 Northfield Road, BOREHAMWOOD, Herts WD6 4AE.

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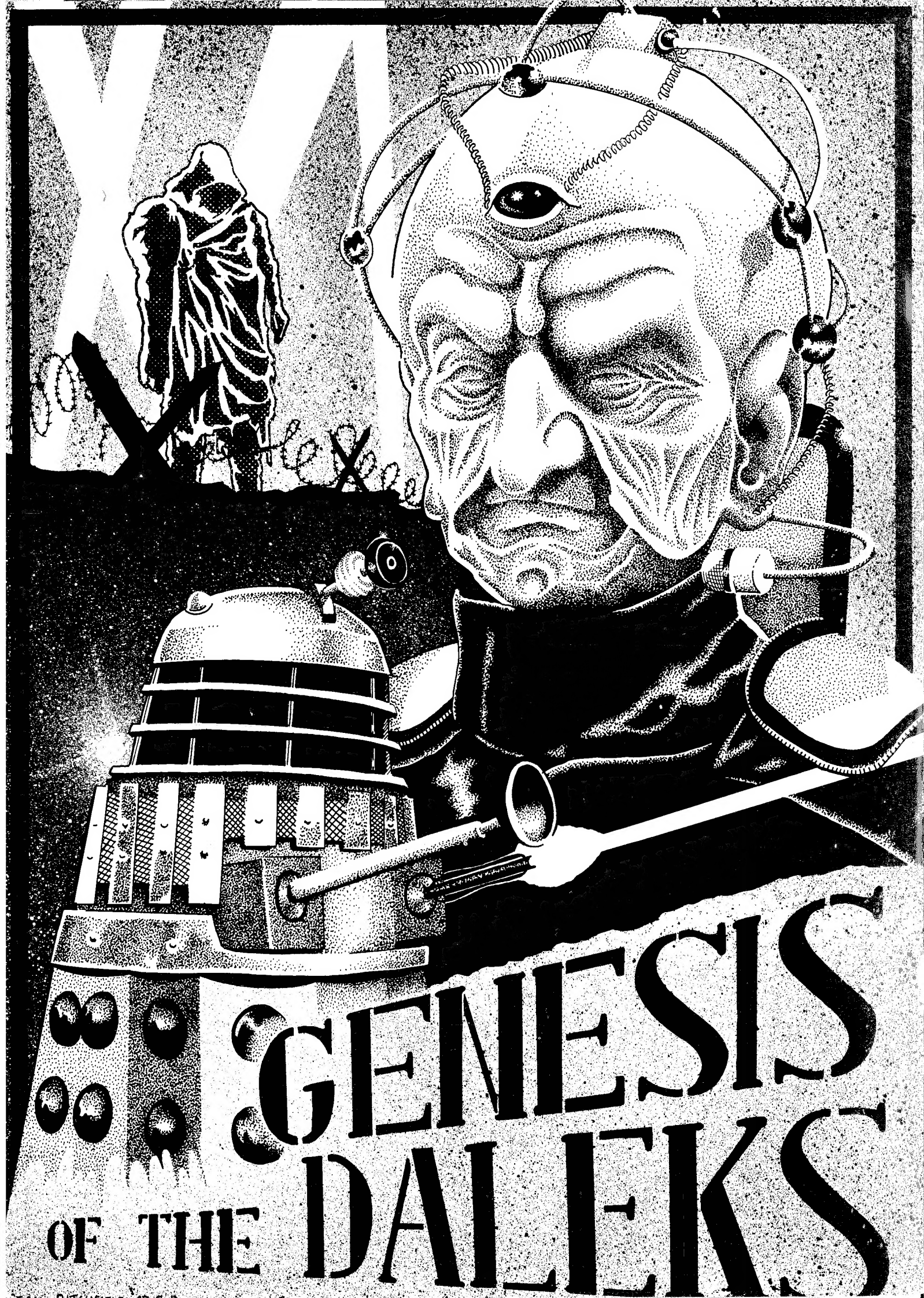
GENESIS
OF THE DALEKS